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# American Art News

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## SPECIAL ANNOUNCEMENT

The American Art News will be published this year—departing from precedent—through June, and will appear on Saturdays, June 5, 12, 19 and 26. This will give its readers and patrons two issues, to replace those of Oct. 11 and 18, 1919, missed through the printers' strike, the customary mid-June issue, and an extra issue June 26.

## GERMANY'S ART STATUS

"The big German revolution of 1918, as in every other domain, has also been felt in that of art," says a correspondent of the Chicago "Picture and Art Trade." "Not that the wild dreams of some naive artists have come true who have actually gone so far as petitioning the government that the deserted royal castles be assigned to them as lodgings for their families and a certain income be guaranteed to them by the State. No more have the radicals seen all their hopes fulfilled, who had believed that the political revolution would necessarily also revolutionize the public's taste in favor of their work. At the same time it is true that the fact that the socialists are having a majority, has led to an official recognition of the radical movement which under the old regime would have been out of the question. A certain reaction against the old standards has undoubtedly set in and its signs are evident in many places.

"In the big annual summer art exhibitions in Berlin, for instance, the work of the most extreme 'youngest' groups appear peacefully under one roof with those of the more conservative ones, although, of course, in separate rooms. The Academies of Art have begun to yield to the loud cries for reform, and in several cities leaders of the 'expressionist' movement have been appointed as professors. The National Gallery in Berlin, that dignified collection of recognized German art of the last century, has received a sort of annex by a collection of the radical youngsters, housed in the stately palace formerly occupied by the crown prince, Unter den Linden. There, beside the well known leaders of the German impressionist school, like Liebermann and Trubner, one may study Cubists like Lyonel Feininger—who, by the way, was born in Chicago and is now professor of the Weimar Academy—and Expressionists like Emil Nolde, Pechstein and Heckel.

"Objections have been raised in the press to opening the state galleries to the radicals, but the public has at least an opportunity of seeing for itself and trying to form its opinion. The interest shown is certainly great, as is proved by the constant crowding of this gallery. Of course many of the visitors are attracted merely by a sensational curiosity of seeing what the crown prince's palace looks like inside.

"The snobs, as everywhere, are considering it up-to-date to admire the latest style in art, as in everything else, and we may safely leave it to judgment of the future to decide how much of this new art will retain its place. The boom in the art business, of which I have reported in my last letter, has not diminished as yet, although the difficulties of production, before all, lack of material of all kinds, have still increased, and with it the prices, which are now about four to five times what they used to be before the war. Upon the buying public this has not as yet acted as a damper; on the contrary, it still remains true, that the higher the prices the greater the eagerness to buy. Of course the class of people that buy works of art and high-priced prints nowadays is not the same as that of old times. The formerly well-to-do and better situated middle-class people have become impoverished and have to struggle hard for their mere existence. A new class has sprung up, that is making money easily, and the new plutocracy is buying without much judgment, often an easy prey to unscrupulous pirates of the art trade. While the demand for large and expensive prints is still going on, the frequent strikes also of the copper printers are making life hard for the publishers, and back orders are piling up to an alarming extent. Some of the leading art publishers are now finding it hard to replace their valuable copperplates, which, yielding to the pressure of the government, they had sacrificed to be turned into ammunition during the war.

"The government has recently put an embargo on books and prints of all kinds, and permission for export is only given for such shipments where a certain percentage is added to the amounts charged, to offset at least part of the depreciation of the German money in foreign exchange. The gov-

ernment control, which is carried through with the aid of the trade associations, is very strict. It refers to printed matter no less than to parcel post and freight shipments, and in every case a duplicate of the invoice accompanying the shipment must be deposited with the controlling office in Leipzig.

"An increased 'luxury tax' of 15% has been imposed, among many other articles, on original works of art and prints. The art associations of the various cities are vigorously protesting against their works being taxed as articles of luxury, and they denounce this tax as one imposed on culture. Yet their hope for its repeal would seem doubtful, for the government needs the money, and it must exhaust every possible means of increasing the revenues.

"The artists also are worried by lack of material, especially that of canvas, and are using all sorts of substitutes. The immense increase of the cost of frames has made many of them adopt the rule of selling their pictures unframed, leaving it to the buyer to do the rest.

"On the whole, however, the German art trade is very busy, and in spite of all sorts of difficulties and the amount of orders on file everywhere, does not seem to indicate that the climax has as yet been surpassed. The German Art Publishers' Association, comprising over fifty of the leading firms, is just now celebrating the tenth anniversary of its existence. During this time it has exerted a wholesome influence in the way of introducing uniform terms and suppressing unfair competition."

## TITIAN'S "ASSUMPTION"

Titian's "Assumption of the Virgin," counted among the seven great masterpieces in the world, the pride of the Venetian Academy of Fine Arts, has been returned, not to the gallery, but to its original home in the choir of the beautiful Gothic Church of the Frari, for which it was painted by Titian in 1516.

The magnificent frame of carved marble which was originally built round it now shows off the glorious picture to advantage, and the Venetians are delighted that it should be restored to the position where its donors and the great genius who composed it intended it to remain.

## MET'N. MUSEUM NOTES

It is interesting to recall that fifteen years ago, in the Museum report for 1904, a statement was made regarding the gaps in the Museum lists of American painters and sculptors represented in its collections, in an endeavor to fill them with worthy representations of these artists. At that time 83 painters of the American school were represented by 147 canvases, and the entire collection of American sculptures consisted of only 48 pieces by 26 sculptors. Today the painters number 214, their works 503; while 91 American sculptors are represented by 186 pieces, thanks to the indefatigable efforts of the committee on Sculpture.

A bust of Lincoln by Andrew O'Connor has just been placed on exhibition in Gallery 40-A at the Museum.

## A DA VINCI HERE?

According to what would appear to be a press agent's story published in certain dailies and which reads as follows:

"One of the five original paintings of Leonardo da Vinci that are known to exist, and the first ever to leave Europe, was brought to N. Y. on the Finland Monday last and started for Kansas City, where it will become the superlative treasure of the new \$500,000 art museum. It is "La Belle Feronniere," ascribed by art authorities to about 1499 and the subject is supposed to be Lucrezia Crivelli, one of the King's favorites. The painting is said to have been authenticated by French Government critics, who appraised it as worth 3,000,000 francs.

"Before the painting was sent on to Kansas City it was unpacked here and shown privately to a few art dealers and connoisseurs. The picture is in the keeping of Conrad Hug, an art dealer of Kansas City, and Harry J. Hahn, a former American aviator, into whose possession it passed when he married the daughter of Capt. Lardoux (niece of the comtesse de Pontbriand of France) who had charge during the war of the air defense of Paris.

"During the war the painting was in the safe keeping of the Louvre, along with the other work bearing the same name and which has long been attributed to Leonardo, but which the "experts" in later years have decided is either a replica or a copy by the hand of Boltraffio, who was Leonardo's greatest pupil. The Louvre's own "La Belle Feronniere" is not in good condition and had been doubted as the direct work of Leonardo even before the original came to the attention of the French Government. Kansas City's "La Belle Feronniere" is in perfect preservation and is declared by the experts to be as fine a work technically as the more famous "Mona Lisa."

## ORR ETCHINGS TO RED CROSS

Sixteen sets of etchings of Rheims Cathedral, by Louis Orr, have been given to the 16 largest chapters of the American Red Cross in the Mountain Division. Louis Orr, as the only American whose work has been accepted in the Louvre, was commissioned by the French Government in 1917 to make etchings of the famous shrine, which at that time was given up as lost. No one believed that it could possibly survive the constant bombardment of the German guns, and it was desired to have a lasting memorial of the most beautiful cathedral of Northern France.

While engaged in the undertaking Mr. Orr was twice "gassed," and countless times narrowly escaped death by shell fire and bombing aeroplanes. The courage and perseverance with which he kept at his task gives to the set of etchings an added interest and lustre.

In announcing the prospective gifts, the curator of the Red Cross Museum in Washington specifies that the only requirement contingent upon their acceptance is that they be appropriately framed and hung, with suitable inscriptions, in permanent chapter rooms of the American Red Cross.

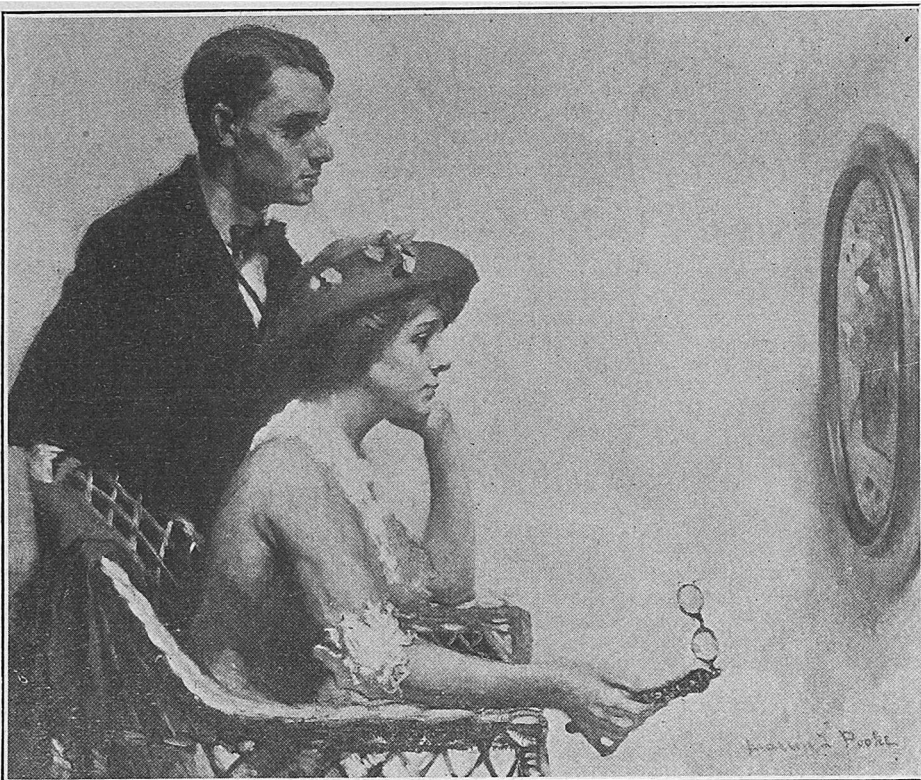
## SHEPHERD A PRIZE SCULPTOR

A special cable to The N. Y. Times from Paris says: "To a man of 31, who began life as a shepherd boy in the Cevennes and while he watched his sheep whittled strange figures in wood, the Committee of the Beaux Arts has awarded the Prix National for sculpture exhibited in this year's Salon. It is too early yet to proclaim him a second Rodin, but the power of his conceptions and the skill of his work made the committee's decision unanimous.

"Paul Darde is the sculptor's name. Like Rodin, he is a man of powerful physique, with a rugged face, as if cut from a rock. Though young, he wears a beard like a Viking, and his large features and massive forehead are symbolic of his work.

"His two exhibits show his character. One is a gigantic faun crouched on his haunches with his chin clasped in his hand, smiling sardonically. The other is the head of a woman, of which the hair is twining serpents. Agony is shown in every feature, and one has not to look twice to see depicted 'The Eternal Sorrow' of the human race. This work, of which there are two examples, one in marble and one in bronze, while it fascinates, has produced many a shudder among visitors to the Salon.

"Darde's own story of his work and his ambitions reads somewhat like a book for the encouragement of ambitious boys. In the quiet hills of the Cevennes, where he tended his sheep, his only reading was Dante, Shakespeare and the Bible. 'Dante impassioned me; Shakespeare was my inspiration,' he says."



## CRITICS

Marion L. Pooke

In last Spring Academy Exhibition

## ADAM WITHOUT A BEARD

A cablegram from Budapest says that Adam did not wear a beard, according to the dictum of M. Terey, director of the Hungarian National Art Museum, who has eliminated the great ancestor's hirsute adornment in restoring Jordaens' famous picture of "Adam and Eve." The picture shows Adam looking at the apple, and Eve listening to the serpent in the Garden of Eden. Examination of the canvas has shown that the beard was not a part of the original, but was painted in during the last century. In the restored work, therefore, Adam is shown clean-shaven. Many objected to the beard because it made Adam look too much like the proverbial Bolshevik, but this consideration did not enter into the decision of M. Terey. This canvas is one that escaped the fury of the Communists. It was the property of Count Karaosonyi who gave it to the leader of the Red Guard for having aided in saving a valuable collection. Later the work was sold to the museum for 3,000,000 crowns.

George Pearse Ennes' painting "A Maine Village" was recently sold to Mr. H. Veit of L. I. At his Sherwood studio the artist is showing several strong, colorful landscapes and street scenes painted last summer in New England. He will spend the remainder of the spring and summer in northern Maine.

## SOROLLA COMING HERE

An A. P. cable from Madrid says Joaquin Sorolla has completed for the Hispanic Society of N. Y. a series of paintings on Spanish subjects ordered by Mr. Archer M. Huntington, founder and president of the society. The work has taken four years of incessant labor and represents scenes in Galicia, Sevilla, Estramadura, Aragon, Navarra, Valencia, Quipazcoe, Catalonia and Castile.

The canvases are of large size, were painted from life and depict regional dances, festivals and gatherings typical of various districts throughout Spain. Senor Sorolla, with his family, is going to N. Y. this Summer, taking with him this work and about 30 portraits of leading contemporary figures in art, politics, science and literature in Spain. These are valued at 1,000,000 pesetas.

## Harshe for Columbus

Mr. R. B. Harshe, assistant director of Carnegie Institute, Pittsburgh, is being considered for the directorship of the Columbus Gallery of Fine arts. He conferred here recently with trustees and will decide within a few days.

Erection of a building similar to the art museums at Chicago, Toledo and Cincinnati is being considered by the trustees, although immediate construction is not contemplated.

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**EXHIBITIONS NOW ON****Seven Weirs in Summer Show**

In the Duncan Phillips collection now on exhibition at 556 Fifth Ave., are "The Pasture," "A Lane in Spring," "Knitting for Soldiers," "The Fishing Party," "Pan and the Wolf," "Visiting Neighbors" and "Woodland Rocks," by the late J. Alden Weir. The strong George Luks's full length seated figure of an abbot, is also a feature of the display. Jerome Myer's "Avenue A" and "Paris Market Arch," are both colorful and rich in types. Childe Hassam is represented by "Mount Bean in Winter," and Puyvis de Chavannes by a "Group of Figures." Twachtman's "Summer Studio," has the vivid gold and reds and the warm browns of autumn. Among other canvases is a tiny landscape by Constable. Helen Turner's "Débutante" is shown. The collection will remain on exhibition through the summer.\* In an adjoining room a smaller exhibition of notable examples of Albert Sterner, Rockwell Kent and Everett Shinn is on.

**City Club's Summer Show**

The City Club's Summer Exhibit of Landscapes now on, is made up of the following representative works: "Spring," William C. Fittler; "The Deserted House," Everett L. Warner; "Meadow Pasture," C. P. Gruppe; "Evening," Ernest Lawson; "Boats at Gloucester," Haley Lever; "October," W. S. Robinson; "October," Joseph H. Boston; "The Sun Bridge, Toledo," H. L. Hoffman; "Squally Day New England Coast," George L. Smillie; "Autumn in the Catskills," William S. Robinson; "Springtime Moonrise," Henry Golden Dearth, and "Clausen's Swamp," Daniel Garber.

The exhibition rooms are open daily. Ladies are admitted between the hours of 11 A. M. and 4 P. M.

**Prints at Historical Society**

The N. Y. Historical Society had recently on exhibition in its rooms at 79 St. and Central Park W. a choice collection of steel and copper engravings, prints, lithographs and broadsides or posters of Washington and Lincoln. There has of late been such a great revival of interest in these two patriots that the exhibition is meeting with popular favor. Although the collection is not large, it has been selected with care and judgment, and contains pictures of these two great Americans which have not been reproduced or exhibited for such a long time that several of them are quite unfamiliar to most persons.

Lawton Parker, one of the founders of the Rodin Studios, 57th St. and Broadway, has been obliged to manage the building nearly all winter, owing to shortage of assistants. He expects soon, however, to resume painting and will go to the country within a few weeks to do some out-door work.

**PHILADELPHIA**

Announcement has been made of the appointment of Mr. Huger Elliott, recently director of the Department of Design in the schools of the Boston Museum, to the post of principal of the School of Industrial Art here, in succession to Prof. L. W. Miller, resigned after forty years of hon. service in that capacity. Mr. Elliott, who is a native of Tennessee and a graduate of Tulane University of New Orleans, studied in the Columbia School of Architecture and at the Beaux Arts, Paris. He was instructor in the School of Architecture, University of Pa., and at Harvard, director of the R. I. School of Design and supervisor of educational work at the Boston Museum. He was married in 1911 to another artist of national reputation, Miss Elizabeth Shippen Green, well known from her illustrations in the American magazines. The appointment seems to be a judicious one, in view of the fact of the rapidly growing importance of the school as a centre and source of industrial design.

Following the example of Columbia, Yale and Harvard, the University of Penna. will include in its curriculum of the coming year a course of study in the Fine Arts. The complete program has not yet been announced, but it is understood that Prof. Warren Powers Laird, now the head of the School of Architecture of the University, will be the principal organizer of the new department.

Rearranged for exhibition during the summer months until the opening of the Annual Watercolor show in November, the permanent collections of the Pa. Academy are most attractively displayed with modern art in Gallery I.

The Chester Springs Summer School of the Academy has resumed its sessions under favorable auguries, 75 students and professional artists having already registered. Members of the teaching staff of the Academy schools will be present for instruction and criticism at intervals during the open-air sketching season.

Eugene Castello.

**Sale of Gaby Deslys' Jewels**

A sensational sale of jewels will take place in Paris, on June 28, when at the Georges Petit Galleries, 8 Rue de Saxe, M. Henri Baudoin, the well known auctioneer, as also M. Raymond Warin, will sell the jewels of the late Mlle. Gaby Deslys.

**Important Items Classified**

Pendentif émeraudes et brillants, Pendentif gros brillant et onyx, Bourse platine losanges brillants, Ceinture 17 pièces et chatelaine 4 pièces d'or, Sac en or avec miroir, Pendentif disque perles et brillants, Bague ronde avec 9 brillants, Pendentif brillant carré entouré de brillants, Collier perles blanches et perles noires, Bracelet tissu platine boucle en roses, Bracelet platine saphirs et brillants, Collier souple en rubis avec perle poire, Collier festonné en brillants avec 5 brillants poires, Collier 51 brillants avec un motif brillants au centre, Pendentif perle bouton entourée de brillants et de roses, Bracelet et une bague en poil d'éléphant, Sautoir 154 perles avec fermoir brillants et perles, Colliers de 59, 49 and 79 perles fermoir en brillants.

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### LONDON LETTER

London, June 9, 1920.

The depression of which I have already written is still felt in the art world and prices everywhere rule distinctly lower than in the early part of the year. Unless something quite unforeseen should arise, the art world is likely to have a distinctly quiet Summer, provided of course that American visitors do not live things up for us in regard to art purchases. "Rien n'arrive que l'imprévu," says the proverb, so possibly after all the gloomy forebodings the art trade will not really have a great deal to complain of. This emphatically is the time to buy, and Americans should not fail to take advantage freely of the drop in art prices.

### National Portrait Society

After one is accustomed to seeing the exhibitions of the National Portrait Society housed in the spacious galleries of the Grosvenor, the single room accorded the pictures at Agnew's seems not a little confined. However, owing to the exigencies of the case, a greater selectiveness has perforce had to be exercised, with the result that the level of excellence undoubtedly benefits. It is a goodly company that includes William Strang, Gerald Kelly, Augustus John, Glyn Philpot and Laura Knight, to say nothing of Lavery, Flora Lion and Ambrose McEvoy. Seen "en masse," these latter-day portraitists make no mean assembly, nor can they on the whole be accused of want of artistic courage. William Rothenstein sends a study for a portrait of John Drinkwater which is delightfully well observed and remarkably pleasant in color. Derwent Wood shows what a sculptor can do when he sets his mind to painting, and De Glehn contrives a wonderful harmony in browns out of a brunette, a velvet dress and a string of amber beads.

### The Huth Library

This famous library is a little like Mrs. Siddons' nose—there seems to be no end to it! On June 22 the ninth—and, one is assured, the final—portion of the library will come up for sale at Sotheby's, it having taken as many years to dispose of its various parts. America has already considerably enriched her library treasures from this fertile source and will no doubt be well represented when the books relating to the early history of Virginia come under the hammer—XVII century records that should be of extreme interest to collectors of Americana. There are also some rare volumes of XVI century drama, as well as a first edition of Isaac Walton's "Compleat Angler."

### Exhibitions Now On

At Messrs. Tooth's, 155 New Bond St. a Summer exhibition of modern pictures and watercolor drawings by British and Continental artists is now on. Among the former a beautiful L'Hermite, "Dans La Vallée," finds itself in the company of Leader's "View from Burrow's Cross," a charming example of this artist's expressive landscape painting. Marie Dieterle, whose work is not sufficiently known in this country, is represented by two works, one depicting cattle in the meadow, the other a study of Normandy, both carried out with much subtlety and feeling for fine color. Americans will find a good deal to interest them in this show, which should certainly find a place among their fixtures.

Another exhibition, but of a different character, is that of Edward Saltoft, held under the auspices of the Leicester Gal-

leries at the Alpine Club Gallery. Mr. Saltoft is a Dane, who occupied the position of chief of the Danish Red Cross at the Danish Legation, Petrograd, in which capacity he made his studies for the series which he now entitles "The Russian Revolution." Seen thus through the eyes of a neutral, the horrors of cruelty, revenge and every evil passion that war gives rise to lose none of their poignancy. Mr. Saltoft has not only an incisive brush and a capacity for forceful presentment, but he possesses likewise a clearly defined point of view. Without being journalistic in style, he yet brings home to his public the meaning of revolution in a more impressive way than they have hitherto been afforded.

### English Railway Posters

The daily round has been considerably enlivened of late by the display on English railways of a variety of posters by a number of artists, some in color, advertising the charms of suburban beauty spots, others of a purely humorous character, drawn in black and white by W. Haselden, and illustrating the sort of thing that considerate travelers should not do when traveling. These posters are a distinct addition to platforms and stations, and should point the way to a real improvement in regard to advertising art. Although some ten or so years ago there was a movement in the same direction, an entire lapse of interest seemed to take place later, and posters by Dudley Hardy, John Hassall and others soon became overshadowed by others of no artistic merit whatsoever. Just lately, however, the movement has revived quite noticeably, and even streaks of "Futurist" and "Cubist" art occasionally present themselves upon the hoardings. The modern French school ought to have undeniable power to attract the gaze of the passer-by and should thus offer unusual charms to the astute advertiser.

### A Woman Sculptor

It is a rare thing to find a public monument from the hand of a woman, yet this is the case in regard to the bust of Mr. Asquith, unveiled by Lord Birkenhead last week at the Oxford Union, and which was the work of Mrs. Clare Sheridan. Mr. Asquith is the third ex-president of the Union to rise to the position of Prime Minister, his predecessors having been Lord Salisbury and Mr. Gladstone. The bust is carried out with simplicity and force.

### Some Bequest Purchases

The trustees of the Chandrey Bequest have shown more than usual acumen in securing this year Alfred Munnings' "Epsom Downs," for the work has merit of no ordinary description, and while belonging to the anecdotal school, to which administrators of bequests are proverbially attached, possesses far more character than usually pertains to pictures of this genre. Munnings' rise to fame has been one of the swiftest things in the history of latter-day art, and his mastery of the treatment of "plein air," animal life and the human figure are equally extraordinary in each case.

### Some Summer Shows

Picture shows are as multitudinous at present as "autumn leaves in Vallombrosa," and the general quality is remarkably high. A show of especial interest is that at the Greatorex Gallery in Grafton Street, where the Scotch artist Louis Weirter, R. B. A., already known on your side by his work in connection with the Canadian Memorial, is showing some work of a highly imaginative and individual type. There is in it the spirit of the visionary, combined with the technique of a painter of real sincerity and purpose. His "Creation of the World" has the poetic insight of a Blake, while there is something of the real Celtic psychic in his "Witches," in which the ghostly spirit of the wraiths is cleverly suggested. Mr. Weirter is an artist of great versatility, modifying his style with much taste to suit the requirements of his manifold themes. Another exhibition of unusual interest is that of the work of Clara Klinghofer at the Hampstead Art Gallery. This young Polish artist, aged but 19, has an individuality and a grasp of design that many a more experienced draftsman might envy. She is bound to go far.

### Exhibitions

Among interesting exhibitions now on is that of Algernon Talmage's work at the Fine Art Society. This artist has won himself a place in the affections of those who like a broad, breezy treatment of seas and cliffs and meadow and appreciate the fine, personal note which he invariably brings to his transcripts from nature. In another room Ida Rentoul Othwaite exhibits some dainty drawings of elves and fairies, influenced a little perhaps by reminiscences of Rackham, but pleasingly fresh and unsophisticated nevertheless. L. G-S.

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### PARIS LETTER

Paris, June 5, 1920.

The exhibition of 200 works by Odilon Redon held at the Galerie Barbazanges is unquestionably, the most interesting for the time being and one of the most significant seen in Paris this year. Redon's position is unique in contemporary art. He is as "important" as Manet, Renoir, Monet, Cézanne, van Gogh, Degas or even Gauguin, but he is more exceptional, more unforeseen, and of his influence on his contemporaries is almost nil this is because he is inaccessible and inimitable. Redon worked almost in the abstract and while others transcribe, more or less literally, their vision of the exterior, he gives his view of an interior world. And this is a world to which others cannot obtain admission for the asking.

For a long time Redon was admired more especially by poets and musicians, who realized that the nature of his imaginative-ness was akin to their own and the mystery with which his work is imbued safeguarded him against the inquisitiveness of the crowd. Later, however, that success which he made no attempt to court, came to him and painters understood that, while of a variety apart, he was still of them. For to his gifts of vision he added the science of draughtsmanship and a remarkable sense of color and thus he became the painter complete of dream-and-real-life.

His work now shown consists of oils, pastels, drawings, sanguines, lithographs and etchings. He most fully expressed himself in his oils and pastels. Baudelaire's words: "Les sons et les parfums tournent dans l'air du soir," most aptly describe flowers which on occasion recall stars, faces recalling flowers, skies which shimmer like rare stuffs, all mingling to a world of buddhas, Venuses, winged horses and other apparitions. In contrast with these fanciful compositions are flower pieces of the most sincere simplicity ingenuously true to life on occasion, but, anon, so rich, so passionate as to be beyond the real. His portraits were executed in a spirit of almost impersonal objectivity, and that of the man who bows in humble submission before nature and art. Most precious also are the tapestries, carried out by the Gobelins manufactory after Redon's designs.

Among the numerous exhibitions held of Redon's works that which took place in N. Y. in 1913, at the Armory Show shortly before his death, was one of the most successful and it is to the honor of the Americans that many of them understood and appreciated this great lyricist among painters.

Many of the pictures now shown at Barbazanges are the property of MM. Kapferer and Hessel. The display closes the wonderful cycle organized in these galleries this year and which comprised the lesser-known British masters, unfamiliar works by Gauguin, Fauconnet and Jacovlev, in a word the pick of the Paris exhibits this year.

### Czech Popular Art

That no nation in Europe excels or has excelled the Czechs in the popular arts has been proven by the manifestation of their rural crafts at the Pavillon de Marsan. This people has an inexhaustible tradition upon which to draw, and which has already supplied models to the German and Austrian artists in the applied arts, who have especially imitated the paintings which adorn the furniture and the white-washed walls of the cottage homes in Bohemia and Moravia. Their unequalled sense of color, which is not at the expense of design has found—for the display covers several centuries—its fullest and happiest expression in embroideries of a skill surpassing description and comparable only with Eastern work. It was and still is applied chiefly to the marvelous national costumes which make of these lands fairy scenes of fancy and magnificence, the sight of which, displayed on wax figures, reminded one sadly of the wretchedness and gloom of the modern costume as worn in the Western world.

It is interesting to note that credit for this wonderful display comprising potteries, leather and silver work, glass, lace, in fact all the domestic and decorative drafts, is directly due to Gen. Pellé, the chief of the French military mission sent to the relief of the Czech-Slovakians. His inspections through these countries revealed this marvellous mine of the arts to his astonished and delighted eyes, and the direct consequence was the enchantment of this exhibition for which he has written the preface to the catalog.

Mme. Tirsova and Mlle. Braunerova A display of paintings by modern Czech-Slovakian artists was held in connection with the Salon de la Nationale. The work represented was skillful enough but of the academic order—very different therefore from the splendid originality characteristic of the country's rural arts.

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### Other Notable Displays

That excellent American paysagiste William S. Horton has grouped his works at the Galerie Marcel Bernheim. It is to the credit of this artist that he is not tied down to a mannerism and does not run a peculiar style to death, as so many do. His inspiration, emotion and interpretation vary with their motives and such sincerity is rare. As a colorist, he is admirably equipped. Two of the bolder pictures here are "Aurore" and "Apothéose (Ostaad)" a sunrise treated with much amplitude and which may be qualified as Turner-esque. "Autumn Frost at Malvern," is also happy atmospherically, while in another mood, are beach scenes at Whitby and Deauville wherein the turquoises, rubies and topazes of the peignoirs mingle exquisitely.

A Swedish sculptor, Mr. Anders Jönsson, has been showing his work at Brunner's in the Rue Royale. Although still in his thirties, this artist has already a big stock of good work to his name which promises better things still to come. He has a feeling for monumental statuary, volumes and planes so indispensable in sculpture, as well as for the decorative line. His larger figures are at once robust and noble. His "Danseuse," especially, has fine movement, his "Maternity" one would like to see against the sky, while his "Adam and Eve" group, is rhythmic and original, not forgetting a "Caryatide" and a powerful woman's torso. The blend of the archaic and modern in this artist's work is very happy. Altogether he has a future before him.

The third group display at Druet's is excellent in its ensemble which comprises figure-work by Manguin, Raoul de Mathan and Camoin, landscapes by Ch. Lacoste, subtle, minute and tender,—fresh green landscapes in the Ile de France by Marquet and decorative interpretations by Waroquier, all of which are thoroughly representative of modern French art. Very experienced men these and as wide apart from the Academic school as from the extremists. They are, indeed, the direct descendants of the great French schools. Mme. Druet tells me that she recently contributed work from these various well selected groups for an exhibition in the States and that it was not successful there.

The "Dadaistes" are extremely noisy and such is their self-advertisement that some people must find stop before their clamor. There have always been young men craving for novelty at all costs but never at any time has the negation of everything which is the very origin and purpose of art been driven to such extremities. This form of Bolshevism—harmless in itself—should not be encouraged as it stands in the way of those who are true seekers. "Dada" wouldn't have a day's life were there not Poloniuses who have no confidence in their own judgment and are ready to see anything in anything—or nothing. M. C.

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## CHANGE OF ADDRESS

When a change of address is requested,  
both the new and old address should be  
given. Two weeks' notice is required for  
changing an address.

## SPECIAL ANNOUNCEMENT

The American Art News will be  
published this year—departing from  
precedent—through June, and will ap-  
pear on Saturdays, June 5, 12, 19 and  
26. This will give its readers and pa-  
trons two issues, to replace those of  
Oct. 11 and 18, 1919, missed through  
the printers' strike, the customary mid-  
June issue, and an extra issue June 26.

## THE JUNE BURLINGTON

The June issue of the Burlington  
Magazine, just received, while not as  
full a number as that of May, which  
was exceptionally important, has still  
a number of interesting articles, some  
beautifully illustrated. Oscar Raphael  
writes on a new Chinese wooden statue  
in the British Museum, a beautiful  
piece of Chinese wooden sculpture, and  
which probably represents one of the  
Bodhisattva, one of those divine be-  
ings, dwelling in the Buddhist heavens  
and which may be a figure of Maitreya,  
the next Buddha to come. The figure  
is of the early Sung period. There is  
an article on Paul de Lanerie, collector  
and dealer in XVIII C. English plate,  
by E. Alfred Jones, who states his name  
"is almost as much revered as that of  
Benvenuto Cellini." Claude Roger Mark  
writes on that French genius, who  
recalls the English Blake, Odilon  
Redon, and John Shuckburgh Risley on  
some rare examples of Jacobite wine  
glasses. This article is illustrated.

A most interesting description, with  
illustrations, of the acquisitions of the  
Louvre during the war, comes from  
Paul Jamot. A tenth article on the  
Eumorfopoulos collection, this time on  
the Tang pottery, of the collection, is  
by R. L. Hobson. Georges Saville  
Seligmann writes on Czech embroidery,  
and there is an interesting review of  
the Gallow studies by Pisanello by G.  
F. Hill.

Mr. F. M. Kelly discusses entertain-  
ingly the curious and quaint old paint-  
ing, "Interior of a Picture Gallery," by  
Cornelis der Baellieur, which was re-  
produced in the American Art News  
of May 15, last, and is now at the  
Bromhead Cutts Gallery, London.

The Burlington may be had of James  
B. Townsend, American agent, 15 E.  
40th St.

## THAT FRENCH ART TAX

There appears to have been error as  
to details in the first stories published  
here regarding the tax on art works re-  
cently levied by the French Govern-  
ment. These gave the impression that  
the 100% tax was to be levied only on  
the sales of art works of a valuation  
of more than 100,000f.

It appears from letters from reliable  
correspondents in Paris just received  
that any art object of whatever value  
permitted to leave France, will be sub-  
ject to a tax of 50%, plus 50% on each  
1,000f. up to 100,000f. Above that sum  
the tax will be uniformly one of 100%.  
Consequently a work valued at 99,000f.  
will be subject to a tax of 50% for its  
value below 100,000f., plus 49½% of  
the tax of 50%, as this tax is progress-  
ive. So a work worth 1,000f. is taxed  
from 50%, an object worth 2,000f. 1%,  
another worth 3,000f., 1½%, thus ad-  
vancing by each division of 1,000f. to  
49½% for an object worth 99,000f., so  
that this work would pay a total tax of  
98,460 francs.

If one can follow this very involved  
method of calculation, for the devising  
of which the French Government would  
appear to have shown even more  
genius for complication, if possible,  
than the framers of the American Fed-  
eral Income Tax blanks—it would ap-  
pear that the art trade of France with  
other countries is pretty effectually  
hobbled for the present, at least.

## DA VINCI AND KANSAS CITY

We greatly fear that it will require  
more evidence than the reported  
endorsement of an amiable Paris art  
"expert" who is not well known, save  
to a few dealers and collectors, and fam-  
ily tradition, to convince the art world  
that the projected Kansas City Mus-  
eum has secured even a replica of  
the famous "La Ferroniere" of Leo-  
nardo da Vinci, the original of which  
has always been thought to be in the  
Louvre, as is claimed in an evidently  
inspired news story which we republish  
elsewhere in this issue.

But supposing that the picture can  
be proven an original, or even a replica,  
of the famed Louvre canvas—would it  
not be paradoxical for the newest art  
centre of the United States to possess  
a work that European and American  
Museums and collectors would struggle  
to possess?

It is a far cry from old Florence and  
her masters of art to Kansas City and  
its stockyards—but art is universal.  
We recall that the Kansas City Star a  
few years ago gravely stated editorially  
that "New York was fast becoming the  
Kansas City of the East." If the  
western city really becomes the owner  
of an undoubted Da Vinci this claim  
may admit of some justification.

CORRESPONDENCE  
That Renoir Controversy

Editor AMERICAN ART NEWS,  
Dear Sir:

I am glad to be able to inform you that  
there is, at last, a satisfactory answer to  
the riddle about the attributed Renoirs, re-  
cently sold in N. Y. As M. Durand-Ruel,  
M. Pierre Renoir and your humble ser-  
vant contended, the pictures were not by  
Renoir. This is proven, and those inter-  
ested must perforce acknowledge it since  
the true father of the oils and sketches has  
come forward, after recognizing his own  
children from the sale Catalog and other  
reproductions. He has written a letter to  
this effect to the "Bulletin de la Vie Artis-  
tique" which had originally raised the hue  
and cry and published M. Pierre Renoir's  
first protests. I quote from it as follows:

"Immediately after seeing your last Bulletin  
I went to M. Pierre Renoir to inform him that  
the drawings wrongfully attributed in N. Y. to  
his father were, in point of fact, my work. I  
could easily recognize them from the reproduc-  
tions in the Bulletin. . . . In October, 1919,  
in Paris, I sold all those drawings and paintings  
except two (a landscape and a reclining nude  
which are not by me) to Mr. Louis Miller, dealer  
in antiques, of Fifth Ave. and 28 St. N. Y.  
They were all signed Lucien Mignon. The trick  
has simply consisted in substituting for my sig-  
nature that of the master, whose works fetch  
higher prices. . . . I do not wish to be an  
accomplice in this matter—indeed, I consider it  
is my right to ask that my work should be re-  
spected as mine. The works of which I am  
the author must be re-attributed to me and the  
least thing would be to send them back here  
for me to sign again.

"In conclusion I would add that, according to  
information published in the Bulletin, the works  
in the last sale were bought on their own merits  
and not as guaranteed works by Renoir. They  
are therefore not so lacking in merit as was  
made out.

"I request the Bulletin to publish my letter  
in its next issue without any omissions, in the  
same place occupied by the foregoing articles  
concerning this affair, and I believe I may rely  
on the courtesy of the editor to do this.

"Lucien Mignon."

Where Mr. Hind did not err was in his  
admiration of the drawings. The work of  
Mr. Lucien Mignon, who is an exhibitor at  
the Salons, is known for its extreme deli-  
cacy both as to color and feeling. I will  
add that I have the privilege of being per-  
sonally acquainted with this excellent and  
genuine artist and that his honor is with-  
out question.

Collectors who have bought pictures by  
M. Mignon taking them for Renoirs have  
acquired charming works by, as it happens,  
not only a disciple but a near relative of  
the great Renoir's, who has described them  
as "d'une aisance et d'une souplesse remar-  
quable."

Finally it would be of interest to learn  
who is the person who substituted Renoir's  
signature for that of Mignon.

Your Paris Correspondent.  
Paris, June 5, 1920.

## Mr. Miller Explains

Mr. Louis Miller of the Louis XIV An-  
tique Shop, now at 9 East 55th St., and who  
the ART NEWS has known favorably and  
well for a long time, when asked by a rep-  
resentative of the ART NEWS regarding the  
letter of Lucien Mignon in the Paris Art  
Journal said, "I secured 35 of the Renoir  
works from the late Baroness Zimmerman  
some eight or nine years ago. These were  
mixed up with oils and sketches which I  
later obtained, but not from M. Mignon."

"Were the works, both oils and draw-  
ings, sold at the Anderson Galleries, both  
before and after the first letter of M. Pierre  
Renoir, published in Paris, sold for your  
account, or were they purchased from you  
by the Anderson Galleries and sold as their  
property?" Mr. Miller was asked.

"Mr. Kennedy, of the Anderson Gall-  
eries," replied Mr. Miller, "to whom I showed  
the works, told me he would arrange a sale  
and dispose of them for me, and did so."

Efforts to interview Mr. Kennedy failed  
owing to that gentleman's absence from the  
city.

## A Good Picture Misnamed

Editor AMERICAN ART NEWS,  
Dear Sir:

I was surprised to see the big picture by  
W. P. Frith, R.A., on the front page of  
your last week's issue bearing the caption  
"At the Railway Station," with a descrip-  
tion by Mr. W. H. Downes, of the Boston  
Transcript, evidently confusing this excel-  
lent Victorian canvas with the better-known  
one which really depicts an old-time Eng-  
lish railway station by the same artist.  
The merest glimpse at this picture at the  
Kabatzchneck Gallery, Boston, or at its re-  
production in the AMERICAN ART NEWS, tells  
its own tale. While unable to give the ac-  
tual title of this interesting canvas, it clearly  
portrays the hallway of a large English  
town or possibly country house, bearing no  
kinship whatever to any railway station of  
England past, present, or future. One has  
only to look at the Georgian front door,  
the winding staircase on the left, the orna-  
mental door with a vista of reception rooms  
beyond, not to mention the maid servants,  
who if at a railway station, would be in  
out-door uniform. Call it "Departure,"  
"Leaving Home," anything but "At the  
Railway Station."

Yours for correct nomenclature,

W. H. de B Nelson.



ST. BARTHOLOMEW

Spanish Primitive

Probably late XIV or early XV C.  
In Worcester Museum

## EARLY VENETIAN PANEL

An early Venetian painting recently ac-  
quired by the Worcester Art Museum rep-  
resenting the "Adoration of the Magi," is  
possibly the work of Michele Giambono.  
The panel is a part of one of the elab-  
orately carved gilded tabernacles charac-  
teristic of Venetian altarpieces and it was  
perhaps originally a predella to a large com-  
position. In style it has much in common  
with Giambono's "Ancona" in the Academy  
at Venice, his Madonna in the Mond col-  
lection, and his "Archangel Michael" in Mr.  
Berenson's collection. The picture reflects  
some influence from Pisanello, Antonio Vi-  
varini, and Jacopo Bellini. Dr. Oswald  
Sirén believes it to be an early work of  
Giambono, painted shortly before 1450,  
judging from the "type of the main figure  
and the fine brocaded mantles of the two  
standing kings, and the general rich and  
beautiful coloring."

## OBITUARY

Helen Loomis

Helen Loomis died at her N. Y. residence  
June 5 last, and her funeral took place at  
Poughkeepsie, June 7. She was born in  
Andover, Mass., the daughter of the late  
Rev. Henry and Frances R. Loomis, and  
studied under George Noyes, Leslie P.  
Thompson and at the Art Students' League  
here, and under Alphonse Mucha in Paris.  
She was a member of the Women Painters  
and Sculptors Association. Miss Loomis  
spent last summer painting her characteris-  
tic and charming landscapes in the Pike's  
Peak region in Colorado, and brought back  
with her to her N. Y. studio some of the best  
work she ever accomplished. More than  
half of these midwestern landscapes were  
sold here last winter, although the artist  
was too ill to hold an exhibition. She was  
especially successful in sensing and trans-  
cribing the ever-varying and changing at-  
mospheric effects of Colorado's summer  
skies.

## Alice P. T. De Haas Carpenter

Mrs. Alice Preble Tucker de Haas Car-  
penter died at her N. Y. residence June 11  
last, and her funeral took place at New  
Brunswick, N. J., her husband's old home,  
Monday last. She was born in Boston and  
was a lineal descendant of Commodore  
Preble, a miniature of whom by Malbone,  
was long one of her most cherished posses-  
sions. She studied under the late William  
M. Chase, R. Swain Gifford and her first  
husband, the marine painter, Mr. F. H. de  
Haas. Her first work to receive notice was  
in miniature painting in which she was suc-  
cessful. Later she turned to marine and  
coast painting. She had a delicate, refined  
brush and was a superior colorist. Mrs.  
Carpenter was a member of the N. Y. So-  
ciety of Painters and the Women Painters  
and Sculptors Society, as also of the N. Y.  
Watercolor Club. Some three years ago the  
artist married Mr. William Carpenter, who  
survives her.

The Brown Robertson Co. have purchased  
a building at 415 Madison Ave., near 48 St.  
They will use the top floors for their whole-  
sale business and studios and will arrange  
a small gallery on the ground floor for im-  
portant print exhibitions during the year.



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## GREENWICH

The fourth annual exhibition of the Greenwich Society of Artists is now on at the Bruce Museum here until October 3rd.

This exhibition, one of the first of the Summer shows, is not only fine in quality but varied in subject, since paintings, sculpture, arts and crafts and illustrations are shown. Among the painters represented are W. L. Lathrop, Richard E. Miller, Robert Henri, Leonard Ochtman, Paul Dougherty, C. C. Curran, Matilda Browne, Emile Carlsen, F. C. Frieske, George Wharton Edwards, Florence W. Gotthold, Mina Fonda Ochtman, Charles W. Hawthorne, Jerome Myers, Helen M. Turner and Chauncey F. Ryder, and there are sculptures by Gutzon Borglum, Robert Aitken, Janet Scudder, Nathan Potter, Arthur Putnam, Bessie Potter Vonnob and Chester Beach. There are textiles, ceramics, wood carvings, illuminated mss., designs and photographs included in the department of arts and crafts. The eight pictures that were purchased last year for the permanent collection are also on view.

The Bruce Museum, which is easy of access, is in Bruce Park near the Greenwich railroad station, a short distance from the Boston Post Road; it is open daily except Mondays, from 2:30 to 6 P.M. and admission is free.

## TOLEDO

The third annual exhibition of local artists on from May 1, at the Toledo Museum to June 6, was considered the best display of home talent ever shown. Following the exhibit, the usual Summer show is on during June, July and August. Some 71 paintings by American artists comprise the exhibit.

About 20 oils by Helen Niles are shown during June at the Mohr Galleries. They comprise portrait studies, landscapes and flower pieces.

Elinore Branard who recently finished several watercolor portraits of children, has gone to Dayton, Ohio, on similar commissions. From Dayton she will return to N. Y.

Frank Sottek.

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## CINCINNATI

The twenty-seventh annual exhibition of American art now on at the museum has already made its record as a success both from the artist's and layman's standpoint. The latter is proved in the most substantial way by five sales—H. H. Wessel, John E. Weis and William Hentschel being among the local artists to win the coveted "sold" tag. A landscape by J. Alden Weir has also been sold. C. J. Barnhorn is showing the model of his refined, yet vigorous, relief of Dr. C. R. Holmes, recently installed in the General Hospital. Out-of-town artists splendidly represented are: E. H. Blashfield with his monumental "Angel with the Flaming Sword," E. C. Tarbell with two canvases, portraits of his daughters; William M. Paxton with "The One in Yellow"; Robert Henri with two characteristic canvases, "Beatrice" and "Hawaii and Navajo"; E. A. Bell with a delightful painting, "The Cello"; Oliver Dennett Grover with two charming and satisfying landscapes "Running to Shelter, Venice" and "Landscape." Daniel Garber is well represented by two landscapes and a group of 27 charcoal studies eagerly studied by the student visitors; Hayley Lever has individual and interesting impressions in oil, watercolor and etching; A. Vincent Tack two representative large figure canvases; Edward Simmons his "Guenn" and "Morning"; and Julius Rolshoven, "Florentine Flower Girl."

Among others well represented are Sidney Wiggins, Robert Spencer, Charles Reiffel, Chauncey F. Ryder, E. H. Potthast, Maurice Fromkes, William L. Cushing, John Sloan, Frederick Frieske, Charles Gruppe, George Bellows, Rockwell Kent, Paul Daugherty, Richard Miller, T. W. Dewing, C. S. Kaelin and the Taos group by Ernest Blumenschein, Victor Higgins and Walter Ufer. Albert Laessle sends "Billy," a bronze that represented him at the Luxembourg, and H. H. Weinman the "Saltus Award Medal" and the "Mt. Sinai Hospital Unit Medal." Anthony de Francisci has a charming little head in the exhibition called "An Italian Fragment," Arthur Lorenzani, a mask "Youth" and Melik Finkle two studies of a head of a young baby.

Charles Horben, the Belgian painter, has an exceptionally interesting group of war scenes at the Closson Galleries.

The Art Academy Scholarship, offered by the Woman's Art Club to the high school graduate whose work was most promising has been awarded to Dan Ritchie, a pupil of Mr. William B. Teal of Hughes High School.

## PROVIDENCE

At the Rhode Island School of Design, a memorial exhibition of paintings by Henry Golden Dearth has attracted many visitors. The collection, which is especially well hung, numbers 76 canvases illustrating several periods of the artist. The earlier paintings are in the familiar Barbizon manner and are full of the poetry, color harmony, and well balanced composition invariably associated with that school. "Summer Night," "A Silver Day," "The Market at Samer," "The Temple of Love," "Twilight, Boulogne Harbor," and "Picardy Marshlands," all belong to this earlier period. A series of marines, and pools in broken color, represent a transition period during which Mr. Dearth appears to have had an increasing reverence for the purely technical side of art. The works of his later period, are chiefly still lifes or figures against Japanese screens or Oriental tapestries or sculpture.

At the Tilden-Thurber Galleries, there is a fine showing of 24 oils by six American painters, Eliot Clark, Hobart Nichols, Ivan G. Olinsky, Edward H. Potthast, Henry B. Snell, and Edward C. Volkert. Perhaps the best works are Nichols' "Sunny Brook, Winter," Volkert's "Spring Morning," Olinsky's "Twilight Dreamers."

Miss Emma L. Swan recently held a studio exhibition. Miss Swan last held her annual exhibition ten years ago and the old custom's revival came as a pleasant surprise to the artist's friends. Seldom has an American artist painted flowers and fruit with more sympathy and understanding than Miss Swan. W. Alden Brown.

## CHICAGO

The five large decorations by A. Mucka have been installed about the corridor of the central staircase at the Art Institute where they show to excellent advantage. It will be remembered that these are the works designed for presentation to the city of Prague by the artist and Mr. Charles R. Crane. The murals are characteristic examples of the delicately beautiful style of the artist and represent great events in the history of the Slavonic people. The first gives a glimpse of the ancient festival of Svantovitova in Rujané, a city of the Baltic provinces. The second panel shows the freeing of the serfs by the Czar of Russia in 1861, the people having gathered for the proclamation before the Kremlin. Number 3 shows Joseph Huff preaching in Bethlehem in 1412, with the nobles of the earth in attendance, Queen Sophie among them. Number four represents Milic who preceded Huff, standing on the ruins of wickedness while the women of the underworld cast off their jewels as a tribute and token of repentance. Number 5 represents the people coming to hear Karand on St. Michael's day, 1419, to prepare to give armed assistance to the city of Prague in its resistance to the King. They form a part of a series on the history of the Slavic peoples which is the most ambitious work of the artist's life.

The exhibition at the South Shore Country Club continues to be of great interest. The selections of the Art Committee are universally approved and the arrangement thereof equally commended. This is a step toward carrying out the campaign of making art exhibitions a feature of social life and is significant of the effort put forth by local art enthusiasts to make the city known as an art centre.

## With the Dealers

Mr. W. J. Young succeeded, during the National Convention here, in getting before the proper committees a plank providing for an Art Department or ministry in the cabinet. It was carefully considered by the statesmen who finally decided that art was not a political matter. This goes to show the great campaign of education which should be undertaken in this country in the interest of art. It seems incredible that public men should be so narrow on a matter so important to the life and culture of a people.

The A. G. Warshawsky exhibition at the Anderson Galleries is one of the attractions of the summer art season and has been most appreciated by convention visitors. The etching show here is also a drawing card.

Carson, Pirie, Scott & Co. have just placed on view watercolors by Stephen Haweis and prints and lithographs by Ross Moffett and Geo. Bellows, a most unique and inviting array and harmoniously arranged. The miniatures by Anna Lynch have also received much praise and support.

The Thurber Galleries announce an exhibition of landscapes by Samuel E. Whiteman of Mt. Washington, Baltimore, who paints Conn. and New England generally with charm and power. The latest works of Abraham Harrington of N. Y. will also be shown in conjunction with this exhibition.

The Des Moines papers are making much of the summer sojourn of Mrs. Pauline Palmer in that city, who is painting in and around Des Moines.

Edgar Paynes has closed his exhibition of mountain and coast pictures and will return to the far west at once, in order to catch the snows of the High Sierras before they have vanished from the mountain sides. His work has been much admired for its breadth and beauty.

Joseph Kleitsch is on his way back from the West with material for an exhibition in the early Autumn. He stopped in New Mexico to gather a few more types before returning to a civilization that does not offer so much of the picturesque.

Fred Grant will exhibit in Cleveland this Autumn immediately following his show in the Carson, Pirie, Scott & Co.'s galleries.

Evelyn Marie Stewart.

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## NEWPORT

The Art Association has made it a practice to hold meetings Saturday afternoons during the winter and early spring months at which papers of interest to art lovers are read.

This last season's course has been more than usually interesting and informing and has included a lecture by Mr. Earle Rowe of the Rhode Island School of Design on "Old Blue China and an important illustrated lecture on "Decorative Art of the Far East," by Mr. Langdon Warner of the Pa. Academy. Another of unusual interest on "Minoan Art" was to have been given by Mrs. Harriet Boyd Hawes but in her absence was delivered by her husband. An illuminating paper on "The Spirit of the Renaissance and its Interpretation," was given by Dr. Edwin Wiley of the Naval War College, and a paper on "Protective Coloration in Nature and War," was given by Mr. Gerald Thayer.

Two loan exhibitions of examples owned in Newport, first of Italian Renaissance Art and later of Lowestoft china and silverware made by local craftsmen attracted wide attention. The quality of both was very high. Among the pieces shown at the first display was a well-authenticated statuette by Benvenuto Cellini and a bronze, attributed to Michelangelo with many beautiful pieces of ancient embroideries, church vestments and furniture. The second display brought out a splendid showing of "Chinese" Lowestoft and two or three genuine pieces from the English pottery. Among the silverware were no less than 15 porringer, four of Samuel Vernon. Almost all of the early silversmiths of Newport were represented by beautiful specimens of their handiwork and designers from other cities found it worth their while to visit the exhibition.

J. G. P.

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**DEALERS' NOTES**

The Folsom Galleries have removed to  
the Sherwood Studios, 58 West 57th St. for  
the summer. On Sept. 1 the galleries will  
be located permanently at 104 West 57 St.

Sir Joseph Duveen, accompanied by Lady  
Duveen, will sail for Europe July 1.

Mr. Louis Ralston, who sailed with Mrs.  
Ralston on the Emperor Thursday last  
for London, will remove his galleries, now  
at 569 Fifth Ave., before Sept. 1 next to  
temporary quarters at 12 East 48 St., where  
they will be until the completion of a new  
gallery building in 56th St., near Fifth Ave.

Mr. Edward F. Bonaventure sailed on the  
Rochambeau for Paris May 12 last.

Mr. Georges Durand-Ruel will sail on the  
Leopoldina for Paris Tuesday next, June 22.

Messrs. Francois Kleinberger and Emil  
Sperling and their families will sail for Paris  
on La France, Wednesday next, June 23.

Kouchakji Freres of 719 Fifth Ave. have  
removed their galleries to the top floors of  
the Ehrich Gallery building, No. 707 Fifth  
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**CALENDAR****NOTICE TO GALLERIES**

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

**SPECIAL NEW YORK EXHIBITIONS**

Ainslee Gallery, 615 Fifth Ave.—Paintings by George Inness, A. H. Wyant, Homer Martin, Winslow Homer, J. Francis Murphy, and the Barbizon, Modern Dutch and Early English Masters.

Babcock Gallery, 19 E. 49 St.—Summer show of American Paintings.

Bourgeois Gallery, 668 Fifth Ave.—American Paintings and Sculpture through the Summer.

Daniel Gallery, 2 W. 27 St.—Group of Painters of Today, to Sept. 1.

D. B. Butler & Co., 601 Madison Ave.—Decorative Paintings.

Ehrich Gallery, 707 Fifth Ave.—Old Masters and Decorative Paintings by modern Americans.

Ferargil Gallery, 607 Fifth Ave.—Summer show of American paintings.

Grolier Club, 47 E. 60 St.—Etchings by Mahonri Young, to June 30.

556 Fifth Ave.—Selections from the Duncan Phillips Collection of Washington, D. C. Works by modern French and American masters, through the Summer.

Jumel Mansion, 160th St. near Amsterdam Ave.—Loan Exhibition of Revolutionary and Colonial Relics.

Macbeth Gallery, 450 Fifth Ave.—Paintings by American Artists through the summer.

McAlpin Hotel, Senor Vizarras Apartments—Summer exhibition of paintings by Velazquez, Murillo, etc.

Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 5 P. M. Admission Monday and Friday, 25c. Fiftieth Anniversary great Art Loan Exhibition to last through the Summer.

Milch Galleries, 108 W. 57 St.—Special Summer exhibition of American paintings, and of water-colors, painted in Cuba and Florida by Arthur M. Hazard of Boston, June 21-July 3.

Montclair Art Museum, Montclair, N. J.—Annual Exhibition of Paintings and Sculpture by artists of Montclair and vicinity, to July 11—and Sept. 8-19.

Museum of French Art, 599 Fifth Ave.—Spring Loan Exhibition of XVI French Art, Portrait Engraving on Copper, to July 1.

N. Y. Public Library, Fifth Ave. and 42d St.—Annual Exhibition of Recent Additions to Print Collections. Including the Mielatz Etchings, Samuel Colman's Etchings and Color Prints by the late Helen Hyde. Technical exhibition, "Making of Prints," Stuart Gallery.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII Century Portraits by English and American Painters.

Staten Island Public Museum, St. George—Paintings, Miniatures and Sculpture; to June 30.

Howard Young Gallery, 620 Fifth Ave.—American and European Paintings.

Washington Irving High School—12 Murals by Barry Faulkner.

Yonkers Art Association, Yonkers, N. Y.—5th Annual Exhibition of Paintings by American Artists.

**ART AND LITERARY AUCTION SALES**

Anderson Galleries, 489 Park Ave.—Miscellaneous books from various collections to close the season, June 21-22-23, 2:30 P. M.

Hartman's, 129 E. 24 St.—Americana, etc., June 28, 1 P. M.

**ART AND BOOK SALES****Rare Japanese Print Sale**

At a sale of Japanese prints belonging to a private collector at the Walpole Galleries, Mon. eve. Last, June 14, "Kanjo: a Court Lady," an example of Klyonaga, brought the highest price, going to Howard Mansfield for \$355. The print is full size, signed, a collector's impression and in perfect condition. In it the tall figure of the lady of the court is standing beside a stream, the branches of a weeping willow above her head reflected in it. Klyonaga is one of the first five of the Ukiyoe artists.

The second highest price was paid by Miss Beulah Kensington, \$280, for the rare "Red Fuji on a Beautiful Day with the South Wind," by Hokusai, the mountain in a superb orange tone. Hokusai's famous "Great Wave," somewhat off color, sold for \$62.50. Yeishi's triptych, "Hoobune: The Pleasure Boat," brought \$85. an lovely Toyokuni, "Tea House Girl in Black," seen at half length, \$90. Hokusai's "Red Fuji" went to Miss Fannie Cottenet for \$280. The total for the lot of 208 prints was \$2,488.

**T. H. Moynan Library Sale**

An edition of Balzac's "Comédie Humaine," printed on Imperial Japan paper, "for subscribers only," by George Barrie & Son, was sold for \$100 to Gabriel Wells Monday aft. last at the first session of the sale of Thomas H. Moynan's library at the Anderson Galleries. This was the top price. A total of \$2,253.90 was obtained.

The second session Tues. aft. brought a total of \$2,172.62, none of the lots bringing as much as \$100.

A total of \$7,300 was reached at the third and final session, Thursday. The total for the day was \$2,513.45, the top price, \$140, paid by E. F. Bonaventure for a volume of engravings of Napoleon and by E. Weyle for a collection of engravings of the Waterloo battlefield.

**Lansdowne Drawings Sold**

A special cable to The Sun and N. Y. Herald from London says a collection of rare drawings by old masters, the items of which have never been described in literature on art, was recently sold at auction at Sotheby's. The collection belonged to the Marquis of Lansdowne and was formed during the first half of the last century. Some of the examples have been traced to the cabinets of Reynolds, Lely and Lawrence.

At Sotheby's it was said that some of the drawings were "of a nature to provide profound interest to students and lovers of art." From the Italian school were some excellent examples by Vastagno and Correggio. Among the Flemish masters represented were Rubens and Van Dyck.

**Late Salesroom Prices**

Recent salesroom prices have been the £471 given by Messrs. Chrichton for a Paul Lamerie silver tea-kettle on a tri-

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pod stand, and the £130 for a silver  
cream-boat by the same master. The large  
sum of £843 was paid at the same sale for  
to a St. Paul, Minn., man who had never  
before bought an expensive picture, and  
a Courtland salver of the period of George  
I. At Christie's, Frank Brangwyn's "Orange  
Market" fetched 800 gns. from Mr. Sampson,  
and the Messrs. Agnew secured at the same  
sale a de Windt, the "Haymakers," for  
340 gns. At Sotheby's £710 was paid by  
Quaritch at the sale of the Mostyn Library,  
for the copy of the "Warkis" of Sir David  
Lindsay, printed in 1568, of which only one  
other example is known to be extant.

**Whitsuntide and the Salerooms**

The advent of Whitsun has brought a  
temporary lull in salesroom happenings, for  
those with choice possessions to offer  
strenuously avoid, if possible, entering them  
for sale at holiday times. The bidder, with  
thoughts bent on holiday making, does not  
show himself at his boldest and best at such  
seasons. Next week there is likely to be  
more to retail in this direction.



## London High Picture Sale Prices

A special cable to the N. Y. Times from London says British pictures which had belonged to Earl Waldegrave, Lord Methuen and others realized high prices at Christie's May 14. The most conspicuous was Romney's portrait of Sir Christopher and Lady Sykes, painted in 1785. Romney received 140 guineas for it in 1793. The bidding began at 10,000 guineas, and amid great excitement, the portrait, which was sold by order of the executors of Sir Mark Sykes, was knocked down for 27,000 guineas (about \$108,000, at present exchange rates). Another of Romney's works, the Misses Kent, was sold for 9,200 guineas.

Among other sales were the following: Raeburn's Lady Belhaven, 9,500 guineas; Nattier's Lord Brooke, 3,500 guineas; Raeburn's Mrs. Morley, 3,500 guineas; Reynolds' Francis Bassett, 2,000 guineas.

## Recent London Tapestry Prices

Although the set of Beauvais tapestry covers for six chairs and one settee were innocent of frames, when put up recently at Christie's, they brought from Messrs. Duveen 3,200 guineas. To Mr. Harris fell a pair of Brussels panels, depicting scenes from the campaigns of the Duke of Marlborough, the price amounting to 4,700 guineas. The tapestries were signed J. D. Vos.

Among salesroom happenings must be noted the sale at Christie for 5,000 gns. of Taddeo Gaddi's panel of the "Madonna and Child enthroned with Saints." During the last 33 years the value of this work has advanced, so far as cash estimation goes, from as little as 120 gns., and it is significant of the change in valuations that at this dispersal bidding should have started at more than four times that amount.

At the sale of the Pembroke books, £660 was given for a first edition of the "True Relation of the Late Battell fought between the English and the Salvages," written by Philip Vincent, and published in 1637. This volume was secured by Messrs. Quaritch, but in view of the interesting connection of the work with the early history of New England, it is likely that it will soon leave for America.

Among salesroom prices of interest has been 580 guineas paid by Lewis and Simmons at Christie's for a group miniature by the late XVIII Century miniaturist, Samuel Shelley, an artist whose work will from now on show no doubt a big advance in price. Another item which will doubtless interest Americans was the Gilbert Stuart portrait of a man in a grey coat and yellow vest, which sold at the same rooms for 750 guineas; although a mere ten-pound note was all that its former owner, the late Sir Guy Laking, paid for the work.

## A Portrait Exhibition

The portrait work of Harrington Mann is at present occupying the Agnew Gallery. This artist has for some time enjoyed a great vogue among ladies who like to be depicted with something of the elegance of the XVIII Century portrait-painter. It is not however with women, so much as with children, that Mr. Mann meets with his greatest success, many of his child studies possessing a fine simplicity and directness in complete harmony with the subject involved. So great has been his success along certain well-defined lines, that it is obvious that he has perceived no reason for departing from them, with the result that there is little development in his art. Within those limits it is, however, very charming and very pleasing. One feels nevertheless, that it is capable of a further development which has not been accorded to it.

Another event worthy of record is the sale at Christie's of Meissonnier's "Le Guide" for 5,000 gns. to Mr. Sampson. This was from the Montague Napier collection. At the same salerooms Messrs. Tooth were the purchasers at 640 gns. of Peter Graham's "Lashed by the Wild and Wasteful Ocean," and of Harpignies' "Souvenir de la Côte d'Azur," at 1,080 gns. Charles Jacques' "Forest Pastures" went to the same firm at 1,600 gns., an advance of £300 on its sale-room price three years ago. L. G. S.

## PARIS ART SALESROOMS

Paris, June 5, 1920.

Sales results at the Hôtel Drouot continue to exceed the most optimistic expectations. The sale of the collection made by the late Pasteur Goulden was significant. Me. Lair-Dubreuil said: "I am constantly surprised by the figures realised for certain specimens. Look for instance," said he, "at that chair on which you are seated. It is upholstered in tapestry and I paid 5 or 600 frs. for it a few years ago, and I have just sold 18 pieces of similar tapestry at 42,000 frs. just enough to cover nine chairs, without the wood-work."

The first sessions of a second sale of furniture and carpets brought 550,560 frs. A beautiful XVI C. Persian carpet (4 m. 10 x 1 m. 75) went for 82,500 frs. Another carpet starting at 20,000 frs. fell at 68,500 frs. The ceramics fetched high figures also. Vases to 15,600 fr. A Rhodes dish found a bidder at 9,800 fr. and a Rhodes jar one at 7,000 fr.

The three sales of the Goulden legacy brought the grand total to 3,677,289 frs. The auctioneer was Me. Lair-Dubreuil, assisted by MM. Marius Paulme and Georges B. Lasquin.

Me. Desvougues, who directed a recent sale of prints, paintings and drawings, sold a "Bouquet of Roses," by Fantin-Latour for 22,500 fr. and some drawings by Van Gogh from 2,600 to 3,700 fr.

The question has been raised as to whether an article may be withdrawn by its owner from an auction sale. This was recently done in the case of a picture by Renoir, "La Fillette au Cerceau" which had given rise to high expectations. The Bulletin de la Vie Artistique "wonders whether such an act can be authorised considering that the entire sale, in whose catalog it will have been included, may have benefited by the ad of the particular feature removed, that certain persons may have gone to the trouble of raising capital for it, and may have even travelled a long distance to bid."

## High Prices at André Sale

The grand total at the André sale directed by Messrs. Lair-Dubreuil and Couturier, assisted by M. Henri Leman, was 476,000 fr. The highest figure was realized by a bust in white marble of Lamoignon de Malesherbes by Claude de Joux (end XVI C.). It was bought by M. Jacques Séligmann for 61,000 fr. After this the champlévé enamels were most successful. A small shrine, XIII C. Limoges work, sold for 40,000 fr.; 7,100 fr. was the price paid for a XVI C. enamel baiser de paix by Nardon Pénicaut. An Hispano-Mauresque XVI C. gourd brought 13,300 fr.; a ribbed vase in old Koutayeh ware, 9,000 fr.; a salt cellar in old XVI C. Gubbio, 7,000 fr., and a Venice XVI C. drinking glass, enamelled in colors on a blue ground, 8,000 fr.

A sale directed by M. Desvougues, assisted by M. Pape produced a little over 500,000 fr. The highest price or 51,000 frs. was paid for a drawing-room suite in carved and gilt wood upholstered in XVIII C. tapestry. The old tapestries which were the sale's chief attraction were eagerly sought for. An XVIII C. Verdure brought 41,000 fr.; another, after the Chinese manner, XVIII C., 38,600 fr. Among the colored prints the Portrait of Mme. Baudoin by Bonnet, after Boucher, went for 15,500 fr.

Among some recent successful smaller art auctions was the Howland sale, directed by M. Henri Baudoin who was assisted by M. Manheim and which realized the grand total of 610,500 fr. Old furniture in this sale was much sought after, particularly by dealers, and the prices exceeded all estimates. The highest price was given for a Louis XV marquetry table, which was bought for 38,000 fr. by M. Samary. A double-doored Régence armoire, bois de placage, fell at 34,000 fr. One of the finest pieces in the sale, a bout de bureau—adorned with gilt bronzes and signed Dubois, did not exceed 26,550 fr., M. Lasquin's bid. A large Louis XV table-bureau in bois de placage with gilt bronze ornaments, realized 21,010 fr.; a small Louis XV dos d'ane desk in marquetry, 20,000 fr.; two Louis XVI marquetry bookcases, 28,200 fr. M. C.

## SEATTLE

The May exhibition at the rooms of the Seattle Fine Arts Society was one of the best the city has ever seen and was made up of three groups of paintings, from the National Academy, Phila., and Boston, respectively. In the Boston group no picture attracted more attention than Frederick G. Hall's "Beatrice," a portrait study of a young woman in the costume of the sixties. Another of the Boston group much admired was Howard E. Smith's "Portrait of My Wife." And still another Boston canvas, which was appreciated, was "The Blue Jar," by William M. Paxton.

Two pictures which differed from these by their modern treatment were "The Saunterers," by Gertrude Fisk, and "Figures on the Sand," by Elizabeth Roberts.

The Phila. group had the strongest picture, "Work," by Thornton Oakley. George Harding's "Spring," also from Phila., was much liked, as was also a portrait of an old sailor by Leopold Seyffert, and two still lifes by Hugh Breckenridge.

In the National Academy group were the works of a number of well known artists, among them a peaceful landscape by Leonard Ochtman, "Greenwich Hills"; another peaceful scene, "Pines at Evening," by Charles W. Eaton. Robert H. Nisbet's very spirited "Promise of Spring," and "The Mother," by Edith M. Prellwitz.

Other artists represented in the Academy group were William J. Baer, Howard Butler, Emma L. Cooper, C. C. Curran, Frank H. Desch, Edmund Graecen, Frank M. Moore, Frances I. Neill, Morris H. Pancoast, William H. Singer, Rosamond L. Smith and Harry F. Waltman.

The second of the two older pictures in the exhibit was a locally owned picture by George Inness, painted in the same year as Nisbet's, 1848.

There were three small bronzes by Prince Paul Troubetskoy, an equestrian portrait of Tolstoi, a "Lady with Dog," and "Two Children Sitting." Few good bronzes have found their way here, and the public took great interest in these long-limbed, graceful, exquisitely modeled figures.

Anna M. Sutton.

## OMAHA

If plans contemplated by the executive committee of the Omaha Society of Fine Arts meet with the approval of the society at large, a museum director will be brought to Omaha within a short time who will correlate all exhibition work for the organization. He will take charge of correspondence, keep in touch with exhibitions throughout the country and arrange for their placement and handling here.

## ROCHESTER

Paintings and drawings by L. M. Boutet de Monvel and Gaston La Touche and bookbindings by John Grabau are now on exhibition in the Memorial Art Gallery, following the 37th annual exhibition of the Rochester Art Gallery, which closed June 12.

## Sale of a Boston Library

The Library of a "Boston Gentleman" was sold at the Anderson Galleries on the afternoons of June 10 and 11 last for a total of \$8,786. Mr. E. Wehye paid \$800 for a collection of title pages from rare books of the XVI and XVII C. Mr. James F. Drake gave \$790 for a first edition of "Champ Fleury," illustrated by Geoffrey Tory and printed in 1529. The same bidder obtained for \$210 Cicero's "Cato Major," printed by Benjamin Franklin in Philadelphia in 1744.

## ARTISTS' SUMMER FLITTINGS

Cullen Yates has left his Van Dyck studio and will paint until the Autumn at his Summer home, Shawnee, Pa.

Irving Couse has left his Sherwood studio and is settled for the Summer at his home in Taos, N. M.

Amy Cross contemplates spending the Summer, July 1 until Oct., at Jay in the Adirondacks.

Alethea Platt left her Van Dyck studio last week for her summer home in Woodstock, Vt., where she will paint until the late Autumn.

Harry Watrous will leave his Sherwood studio next week for his Summer studio at Hague, Lake George, where he will remain until the late Autumn.

Rhoda Holmes Nichols, who has spent some months at Battle Creek, Mich., owing to ill health, is recovering and will remain there through the Summer.

Charlotte B. Coman has gone to Ogunquit, Me., where she will paint during the Summer.

Haley Lever will leave his studio in the Clinton, West 42 St., this week for Gloucester, to remain until late Autumn.

Carl Rungius will leave his studio, 96 Fifth Ave., early in July for Wyoming, where he will paint his well-known animal subjects until late Autumn.

Granville Smith left his studio, 96 Fifth Ave., last week for his Summer home at Bellport, L. I., where he will paint until Nov.

William H. Cotton will be detained in N. Y. at his studio in the Hotel des Artistes, as he is completing important decorations for the new Selwyn Theatre on West 42 St.

George Lawrence Nelson will paint at his Summer studio at Kent, Conn., until Oct.

Martha W. Baxter has left her Sherwood studio and has gone to Santa Barbara, Cal., to remain indefinitely.

Elliott Daingerfield has left his Gainsborough studio and is painting at his Summer home, Blowing Rock, N. C., until Nov.

Mary Fairchild Low has taken a studio in the Chelsea, where she is doing some important work.

Walter Tittle has had a busy winter at his studio, 3 North Wash. Square, where he has painted portraits, in addition to his illustrating work and etchings. He expects to paint during the summer in Michigan.

Walter Douglas, who has been in uncertain health during the past year, has left his West 23 St. studio and gone to Ocean Grove for the summer where he is now painting and where he will hold an exhibition at one of the leading hotels later in the season.

Oscar R. Coast left his studio at Santa Barbara a few weeks ago to spend a month at Pasadena, where he enjoyed the Carnival of flowers and the beauties of the Spring in that locale. He will come East in June for a two or three months' stay.

Arthur M. Hazard, the portrait painter, recently returned from a visit to Cuba, where he painted a series of watercolors, a number of which were sold through the Milch Galleries to a Boston collector. He will return to Cuba during July.

Mrs. Henry Mottet (Jeanie Gallup) has recently sent out an exhibition of her paintings in oil by invitation, to the Public Library at Binghamton, N. Y., and to the Arnot Art Gallery, Elmira, N. Y., where they are shown through June. They comprise portraits, figure work, plein-air Provincetown landscapes, and flower pieces. Mrs. Mottet was recently decorated by the French Government, through the Minister of Public Education and "Beaux Arts," as "Officier d'Académie," for her work in the Museum of French Art as Curator of Painting and chairman of its exhibitions.

William R. Derrick has left his Sherwood studio and is painting at Short Hills, N. J. He will not return to town until early Winter.

William R. Leigh has left N. Y. for the West. He will paint his well-known Indian subjects and landscapes until the late Autumn.

## ARTISTS' NOTES

At his Sherwood studio, George de Forest Brush is busy on two commissions, both of which comprise figures.

Edward Dufner's "September Sunshine," shown at the last Academy exhibition, was recently purchased by Mr. James Hether-ton.

At his studio, 152 W. 55 St. Charles A. Hafner has recently modeled a number of portraits of prominent people. A bronze bust of Miss Virginia Hassel is of especial charm, lovely in expression and ably executed. Miss Almira Chaffee of Chattanooga, Tenn., was also a satisfactory subject. He is now modeling a portrait of Mrs. George Blakeley.

Sidney Dickinson's important canvas, "The Young Painter," was recently purchased by the St. Louis Museum.

Ella Valk has left her Sherwood studio and gone to Chicago, where she will remain for some time to paint portraits.

William Penhallow Henderson and Carlos Viera are also building studio homes in Santa Fe in the Pueblo type.

M. Paul Guillaume, the enthusiastic discoverer of negro art, has just sold a collection of 30 fine specimens to Mr. G. B. Gordon for the University of Pa.

At his Carnegie Hall studio Bosseron Chambers is completing his series of decorations for St. Ignatius church, Chicago. His "Stations of The Cross" have already been placed there, and he is now at work on two altar pieces, "St. Joseph with the Infant Jesus and the Virgin." He recently completed a portrait of Miss Susan Ryan of St. Louis and a presentment of Thomas Walsh, the poet, is under way. On view at his studio are "Samson and Delilah" and "Salome and Herod" both painted in an impressive, decorative manner.

Martha W. Baxter departed from her Sherwood studio recently for Santa Barbara, Cal., where she will remain indefinitely, painting portraits and landscapes.

Miss Isabel Cohen will soon leave N. Y. and will spend the summer painting in Conn.

Ossip Linde will not paint at his home in Westport, Conn., this summer, but has decided to work at Monhegan Island, Maine, where he will spend the summer.

Mary Tannahill will leave her Vandyck studio next week for Provincetown where she will paint until the late autumn.

At his studio in Leonia, N. J., Mahonri Young has had a busy winter with sculpture, etchings and drawings. His exhibition now on at the Grolier Club, which comprises a selection of etchings, is meeting with success.

Hunt Diederich has left his N. Y. studio and is settled in his new summer home, which he recently bought at Woodstock, N. Y., where he will work until the autumn. He recently received two important commissions which he will complete during the summer.

At her studio, 15 West 67th St., Clara McChesney has recently completed a portrait of Frank Bacon, leading actor in "Lightnin'."

The two religious panels just completed by C. Bosseron Chambers at his Carnegie Hall studio, depicting St. Joseph and the Blessed Virgin, have been sent to Chicago and will presently be placed inside the alters of St. Ignatius church.

Caroline Van H. Bean has bought a summer home and studio at Westport, Conn.

At her National Arts studio Susan Ricker Knox has just completed a remarkably fine life-sized seated portrait of Mr. Henry Field, in riding togs. It is a strong work, good in character and said by the sitter's friends to be an excellent likeness.



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